

Spring 3-1-2015

Music for a Royal Dinner

Lehigh University Music Department

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Lehigh University Music Department

2014-2015 Season



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Lehigh University Music Department presents

East Winds Quintet ✓

Music for a Royal Dinner

March 1, 2015

3:00 pm

Baker Hall

Zoellner Arts Center

EAST WINDS QUINTET 03-01-2015

EAST WINDS QUINTET

Robin Kani, *flute*
David Diggs, *oboe*
Deborah Andrus, *clarinet*
Daniel Braden, *French horn*
Ping Liang, *bassoon*

with

Craig Kridel, *serpent and bass horn*
J.C. Sherman, *ophecleide and serpent*
Kimberly Seifert, *bassoon*
Amanda Cortezzo, *trumpet*
William Heiser, *trombone*

and

Kaitlyn Ruffing, *flute*
Kyra Feuer and Haley Robinson, *oboes*
Jin Nam Ahn, Lauren Mentzer,
Peter Schaedler and Sheila Strong, *clarinets*
William Slattery, *trumpet*
Geoffrey Andrews, *French horn*
Benjamin Pingrey, *euphonium*
David Turk and Michelle Fedun, *violins*
Ferguson Watkins, *viola*
Max Watkins, *cello*

PROGRAM

| | |
|--|---------------------|
| <i>Grand March</i> (1792) | Franz Josef Haydn |
| <i>The Duke of York's March</i> (1785) | Christopher F. Eley |
| <i>Grand March</i> (1827) | Henry Bishop |
| Partita in D, Kaul II, 14 | Antonio Rosetti |
| <i>Grave-Vivace</i> | |
| <i>Menuet, Moderato</i> | |
| <i>Romance, Adagio non tanto</i> | |
| <i>Allegro vivace</i> | |

Intermission

| | |
|------------------------------|--|
| <i>March</i> (1826) | Carl Maria von Weber |
| <i>Grand March</i> (1803/05) | Peter von Winter |
| <i>March</i> (1854) | Cipriani Potter |
| Quartet in E-flat, K. 428 | Wolfgang Amadeus Mozart |
| | arranged for winds by Johann Simon Hermstedt |
| | edited by Nessa Glen |
| <i>Allegro ma non troppo</i> | |
| <i>Andante con moto</i> | |
| <i>Menuetto</i> | |
| <i>Allegro vivace</i> | |

The Dinner Marches have been edited by Mr. Diggs
for the Royal Society of Musicians of G.B.

PROGRAM NOTES

The Royal Society of Musicians was founded in 1738 as "The Fund for Decay'd Musicians." It is Britain's longest established musical charity, and today serves to "provide assistance to those working in the music profession and their dependants, when in need, because of accident, illness or old age."

At its beginning, two hundred and twenty-eight members signed its Declaration of Trust, including George Frederic Handel, who provided support through assisting at annual concerts for the Fund's benefit and in 1759 bequeathed £1000 in his will to the Fund. George III provided his patronage and granted the Society (as it was called after 1780) its first Royal Charter in 1790. Since that time, patronage has come from members of the Royal family including Elizabeth, the Queen Mother, and most recently H.M. Queen Elizabeth II.

Various large-scale concerts were prepared to raise funds to support the beneficial work of the Society. Also a part of the fund raising efforts were the Anniversary Dinners. These dinners, for which subscriptions were sold, were held yearly, and in some respects were like galas that are organized now. At the Dinner, members of the Society would provide musical entertainment of both instrumental and vocal varieties, and often distinguished people were invited to preside over the dinner and provide a speech. Of the many who served, Charles Dickens (1860) is certainly one of the most well-known.

London in the late eighteenth century had a rich musical culture. Concerts, particularly subscription concerts, were at the forefront of entertainment during the period of 1760s to the 1790s encompassing the years of Johann Christian Bach and Carl Friedrich Abel and into the series promoted by Johann Salomon. It was Salomon who brought Franz Joseph Haydn (1732-1809) to London in 1791 and 1792 to compose and conduct his symphonies with a large orchestra. Haydn and his music were already well-known in London, and with the impresario's assistance, the concerts were an enormous success.

The Minute Books of the Society do not indicate what prompted Haydn to compose a march for the Society, and one can only speculate that possibly Salomon might have suggested it to Haydn. Haydn surely was aware of the Society and its musician members from his work with the London musicians. Nevertheless, in 1792 Haydn presented to the Society his *Grand March*, "Composed expressly for and presented to the Royal

Society of Musicians." The march was in fact a reworking of the march he had composed for the Prince of Wales (later George IV), but with this gift the Society had its first march, and a tradition was begun.



Portrait of Joseph Haydn. Copy by Mather Brown of the portrait in the Royal Collection at Buckingham Palace painted by John Hoppner. © RSM

Christopher F. Eley (1756-1832) was the first Music-Major (director) of the Duke of York's Band. Eley and eleven other musicians were hired in Hanover, Germany by Frederick, the Duke of York to become the first attested band for the Coldstream Regiment of Foot Guards in 1785. Eley became a member of the Society in 1793 after leaving the service of the regiment. In 1791 he was advertised as the clarinetist for the Salomon-Haydn concerts.

The Duke of York's March by Eley was first published in 1785 in a reduced pianoforte edition. Appearing in many forms afterward, it is the best known of all of the material of this era and is the only work by Eley that has remained continuously in the repertoire of the Foot Guards bands. It served as the official slow march of the Coldstream Regiment until 1805, when Frederick, Duke of York became the Colonel-in-Chief of the 1st Regiment of Foot and took the march with him. It continues to be an official slow march of the 1st Regiment (renamed Grenadiers in 1815 for their valor at the Battle of Waterloo), and can be heard any time that regiment returns to Wellington Barracks following a Changing of the Guard at Buckingham Palace.

The discovery of a set of parts in the march part books of ca. 1828 lead to the recognition that the march was played at the Anniversary Dinners as a toast to the Duke of York, Commander of the Army.

For detailed information about Eley and the Duke of York's Band visit: http://www.lehigh.edu/~inwind/duke_of_york_program_notes.pdf

Henry Bishop (1786-1855) contributed the fourth march to the Society on 26 May 1827. Noteworthy is that he was the first Englishman to contribute a march, and in the Society notes a commendation for Bishop reads: "for his readiness in undertaking & the talent displayed in composing a March, which he had presented to the Society, & which

reflects the greatest credit on his Abilities as a Musician & affords an additional proof, that native talent may be heard without disadvantage after the greatest masters on the continent."

Bishop was the composer or arranger of some 120 dramatic works, but is best remembered as the composer of "Home! Sweet Home!" He was knighted in 1842, perhaps the first musician to be honored in this manner.

Antonio Rosetti (d. 1792) was born Franz Anton Rössler in Bohemia either in 1746 or 1750. Documentation for each date seems to exist, but the conflicting dates have not as of yet been resolved. Rössler Italianized his name to Antonio Rosetti sometime before 1773, the year he joined the Prince Oettingen-Wallerstein court, which was located near Augburg, Germany.

Hired as a double bass player, he rose to the title of *Kapellmeister* around 1785. Although he continued to play in various court ensembles, he devoted most of his time to composing music for the prince. The Partita in D is one of several "Harmoniemusik" pieces written for the Wallerstein court. It is a part of a set of eight that were composed between 1781 and 1789.

The year 1826 found Carl Maria von Weber (1786-1826) in London to conduct his new opera *Oberon*, which premiered on 12 April. He stayed with George Smart during this visit, and although he was gravely ill with tuberculosis, von Weber kept a busy schedule of rehearsals of the opera and other concerts.

Von Weber sent a note to the Dinner Committee that he would compose a march for the Society. The march was performed at the 13 May dinner in the Argyle Rooms, and a newspaper account of the dinner read: "A March composed for the occasion by WEBER was performed by a most charming Band...and loudly encored."



Carl Maria von Weber. Drawn from life by an unknown artist at George Smart's house, June 1826, a few days before Weber died. © RSM

The march itself is a reworking of an early march from the *Six petites pièces faciles* (1801). He was so weak from his illness that most of the composition was through dictation to his traveling companion Anton Fürstenau. Von Weber died on the night of 4 June at the house of George Smart, and was buried in London.

The second march of the Society, composed by Peter von Winter (1754-1825), was written sometime between 1803 and 1805, the years that von Winter was in London producing his operas. Von Winter is sometimes described as the bridge between Mozart and von Weber in the development of German opera. He was born in Mannheim, studied with Salieri in Vienna, and composed more than thirty operas. In addition to the operas, he composed numerous concertos and religious works.

The final march for the Society was composed by Cipriani Potter (1792-1871) in 1854. It is the largest ensemble of the all of the marches, even though Potter wrote to the Society "Not wanting to put the Society to any extra expense, I have limited myself to 16 or 17 performers."

He was born in England, but being discouraged by the lack of opportunity went to Vienna in 1817 where he met Beethoven. In 1819 he returned to London and became famous premiering several of Mozart's and Beethoven's piano concertos. He taught at the Royal Academy of Music, and composed ten symphonies, four piano concertos, and some chamber music.

He is also known for owning a 1683 Stradivarius violin that is named "The Cipriani Potter." The violin was recently displayed at the Ashmolean museum in Oxford, England as part of a major exhibit of twenty-one Stradivarius instruments.

Between the years of 1782 and 1785, Wolfgang Amadeus Mozart (1756-1791) composed a set of six string quartets inspired by Haydn's Opus 33 set of string quartets. These were published in 1785 in Vienna by Artaria with the designation of Opus 10 and a dedication to Haydn. The third in the set is the Quartet in E-flat, K. 428 (1784) that Johann Simon Hermstedt (1778-1846) chose to transcribe for the Harmoniemusik of the Duke of Sondershausen.

Hermstedt was an accomplished clarinetist and was often accompanied by Louis Spohr and von Weber who wrote for him. The Duke heard him play in 1800, and asked Hermstedt to form the wind band at the court.

The quartet itself is strongly chromatic. For instance, the opening phrase uses ten to the twelve notes of the scale, and the harmonic structure utilizes frequent chromatic shifts as well. The textures of the work rely more on discourse between the four instruments rather than the idea of four-part harmony. It is perhaps this idea that makes the wind band transcription so vibrant and colorful.

ABOUT THE ARTISTS

The East Winds Quintet celebrates fifteen seasons of performing chamber music for winds. Drawing from the vast wealth of wind music, the Quintet's repertoire includes not only music specifically for woodwind quintet, but also compositions, which utilize the various combinations of the five instruments. Past concerts have included trios, quartets and quintets, and two programs of *Harmoniemusik*, which included some Lehigh students.

Robin Kani, flutist, has been described by the *New York Times* as an artist with "professional aplomb as well as technical authority...[who] played with complete assurance and accuracy." Ms. Kani made her debut at Carnegie Recital Hall after winning the Artists' International Chamber Music Award. She has performed at Carnegie, Alice Tully, and CAMI Halls in New York, at the Kennedy Center in Washington, D.C., and has been heard as recitalist and chamber musician in live broadcasts over National Public Radio. She recorded the "Sacred Flutist" available through Alfred Publishing, and regularly records for Warner Bros., Dorian, Koch and Analekta. Ms. Kani is flute soloist on the Bethlehem Bach Choir recordings of the *Mass in B minor* and *Christmas Oratorio*. Robin is featured on the newly released Emmy award-winning PBS documentary about the Bethlehem Bach Choir entitled "Make a Joyful Noise." Currently, Ms. Kani is principal flutist of the Bethlehem Bach Festival Orchestra, Pennsylvania Sinfonia Orchestra, and the Allentown Symphony and has appeared in performance throughout the eastern United States, Mexico, Germany, Spain, England, Scotland and the Czech Republic. In May 2011, Robin toured Turkey and Jordan with New York based ensemble Poetica Music.

A graduate of the Interlochen Arts Academy and the University of Michigan "with distinction", Ms. Kani continued her musical studies at the Juilliard School of the Performing Arts, receiving her Master of Music degree studying with the renowned flutist Samuel Baron.

David Diggs, oboist, is currently the Director of Winds at Lehigh University, a position he has held since 1998. Prior to that, he had a successful career as a freelance woodwind specialist in New York City, where he was active performing on oboe and English horn, clarinets, flutes, saxophones and recorders. He earned his bachelor's degree in music theory from Oklahoma City University and his master's degree in oboe performance from SUNY at Stony Brook.

At Lehigh, Mr. Diggs teaches harmony classes and oboe, performs with the East Winds Quintet, and directs The Wind Ensemble. Mr. Diggs has been internationally recognized for his research of the music of the English Foot Guards bands of the late eighteenth century and the band music of the American Civil War era. He is credited with numerous premiere performances and recordings, is a member of ASCAP, and is included in *Who's Who in America* and *Who's Who in the World*. He was recently elected an Honorary Member of the Royal Society of Musicians of Great Britain.

Deborah Andrus is clarinetist with the Allentown Symphony Orchestra, and is a member of SATORI and the East Winds Quintet. Before moving to Pennsylvania, she held the principal clarinet position with the Natchez Opera Festival Orchestra for three years. She has performed with many ensembles in the United States, including the Louisiana Philharmonic, the Baton Rouge Symphony, the Mississippi Symphony, the Central Ohio Symphony, the New Columbian Brass Band and the Fort Wayne Philharmonic. In 2010, Dr. Andrus gave concerts and master classes in mainland China with Pennsylvania-based Trio Clavino.

Dr. Andrus is the Artist-Lecturer in Clarinet at Moravian College and Lehigh University where she teaches clarinet and directs the clarinet ensembles. In 2009, she was the recipient of the T. Edgar Shields prize for Outstanding Studio Teaching at Moravian College. Before moving to Pennsylvania she was Professor of Clarinet at Delta State University in Cleveland, Mississippi and at Southeastern Louisiana University in Hammond, Louisiana.

Dr. Andrus earned her doctorate in 1998 as a Presidential Fellow at The Ohio State University, a Master of Music from Michigan State University and her Bachelor of Music from The Crane School at SUNY Potsdam. Her teachers include Alan Woy, James Pyne, Theodore Oien, Elsa Ludewig-Verdehr and Mark Nuccio.

Summers find her teaching and performing at the New England Music Camp in Sidney, Maine. Dr. Andrus is an Artist-Clinician for the Buffet-Crampon Corporation, and plays Buffet R-13 clarinets.

Daniel Braden, French hornist, has enjoyed being part of the Lehigh Valley's musical life since 1980. He has performed as principal horn with the Pennsylvania Sinfonia, Lehigh Valley Chamber Orchestra, Bethlehem Bach Festival Orchestra and Allentown Symphony, and has taught at Lehigh University, Moravian College and Lafayette College. He has also performed with the Goldman Memorial Band, Lancaster Symphony,

New York Grand Opera, New York Philomusica and Ray Charles. As a published arranger, his orchestration of the Rachmaninoff *Vocalise* has been recorded by Renee Fleming, and his transcription of the Brahms *Variations and Fugue on a Theme of Handel* for eleven winds has been performed by members of the Baltimore Symphony.

Ping Liang, bassoonist, received his Bachelor of Music from Shanghai Conservatory. He received the Master of Music degree from the Hochschule für Musik in Würzburg, Germany. His teachers in the United States include Loren Glickman at the Juilliard School in New York, Ronald Tyree at Iowa University and Bernard Garfield at Temple University. In addition to being a fellow at Tanglewood, his performance posts include the Haddonfield Symphony, Pottstown Symphony and the Bay-Atlantic Symphony. He has also been a substitute bassoonist with the Philadelphia Orchestra and the Delaware Symphony.

Craig Kridel, Curator of the McKissick Museum of Education at University of South Carolina, is coordinator of Berlioz Historical Brass [www.berliozhistoricalbrass.org] and columnist for the International Tuba and Euphonium Journal. He organized the first International Serpent Festival and has appeared on BBC, NPR, and ABC radio to discuss the revival of interest in historical brass. Dr. Kridel has performed on serpent with the London Serpent Trio and the Dartington (England) Festival Orchestra and has presented at the International Tuba and Euphonium Conference, the International Double Reed Society Conference, and (the forthcoming) College Band Directors National Association Conference. He appears as serpentist on the "Le Monde du Serpent" CD with Douglas Yeo of the Boston Symphony Orchestra, and he performed the "call to service" for Pope John Paul II's American 1987 Ecumenical Service and the encore, with the American Serpent Players, for the 2005 40th Anniversary P.D.Q. Bach Retrogressive concerts.

J.C. Sherman is Principal Tubist with the Firelands Symphony (Cleveland) and instructor of Tuba and Euphonium at Cleveland State University. In addition, he performs with the Blossom Festival Band, Cleveland POPS, and various brass ensembles in the Cleveland area. He enjoys working as a clinician and educator throughout the Midwest. Mr. Sherman is an avid proponent and performer of 19th century low brass instruments. He has performed on his c. 1840 Guichard Ophicleide with Robert Page for Verdi's Requiem, with his various chamber groups, and regularly in

orchestral performances. As a serpentist, he performs throughout the region, from solo performances and educational clinics to orchestral works and church services. He is a highly regarded historical instrument maker and is co-designer of the Rogers Serpent Mouthpiece. In addition, he has constructed a copy of the early 19th century "Bethlehem Bass Horn," the original instrument owned and on display at Historic Bethlehem.

Kimberly Seifert, a native of Bethlehem, Pennsylvania, began her bassoon studies with Milton Focht of Allentown. Kim continued her studies with David P. Coombs and Jeffrey Winter while a student at Moravian College. She is a freelance bassoonist in the Lehigh Valley and Northeastern Pennsylvania area performing with the Allentown Symphony, Pennsylvania Sinfonia, Lehigh Valley Chamber Orchestra, Valley Pops Orchestra, East Winds Quintet, Lehigh University Choral Arts, and is currently principal bassoonist and a soloist with The Allentown Band of which she has been an active member since 1981. Kim is also an accomplished flutist and woodwind player and performs frequently with local theatre ensembles.

She is an adjunct music faculty member and artist lecturer, teaching bassoon at Lehigh University, Moravian College and Muhlenberg College. In addition, she is also a member of the instrumental music faculty at the Lehigh Valley Charter High School for the Arts where she teaches music theory and history, woodwind technique classes, chamber ensemble and directs the orchestra.

Amanda Cortezzo was born in Bethlehem, Pennsylvania, and is a graduate of Kutztown University. She was featured on recordings "Dance You Monster" for Sea Breeze Vista Records (2007) and "Best is Yet to Come" for Sea Breeze Vista Records (2008). She is a house musician for bands at the Sands Casino in Bethlehem, and also at the Steel Stacks and has performed with musical artists and groups such as Matthew Morrison, the NY Jazz Repertory Orchestra, the Lehigh Valley Jazz Repertory Orchestra, Beatles Tribute Band, and Swing Fever Dance Band. Amanda is an Instructor for trumpet and the brass ensemble at Lehigh University.

William Heiser began playing the trombone in 1963, and studied music at Moravian College, where he founded and directed the Moravian College Brass Choir. He is a member of ASCAP, and arranges music for brass ensemble, trombone choir, and brass choir. He was a recipient of the John Phillip Sousa award in 1971.

Kaitlyn Ruffing is a sophomore student at Lehigh University studying Biology and Music Performance with the goal of becoming a doctor. She has been playing the flute for eleven years and has performed in district, region, state, and national ensembles. Kaitlyn is an avid member of the Lehigh University Wind Ensemble and Philharmonic Orchestra, and she currently studies with Robin Kani. When she is not playing the flute she enjoys swimming and running.

Kyra Feuer is a junior pursuing a double major in Behavioral Neuroscience and Psychology as well as a minor in Music. Her involvements include: researching the genetics of human learning; involvement in Phi Sigma Pi National Gender-Inclusive Honors Fraternity; Wind Ensemble; and private oboe lessons. Kyra is fascinated by the biological factors that contribute to mental disorders such as schizophrenia and bipolar disorder, and hopes to earn a Ph.D. in Behavioral Neuroscience or Behavioral Genetics.

Haley Robinson is a senior at Lehigh University majoring in psychology and music with a concentration in composition and theory. Haley works as a peer mentor through the Center for Academic Support, where she helps incoming freshmen transition into the college experience. She is also a part of the Martindale Student Associate program, run by the Martindale Center for the Study of Private Enterprise. In the future, she hopes to study clinical psychology at the graduate level. Currently, Haley plays the oboe and English horn in the Wind Ensemble and the Philharmonic Orchestra at Lehigh.

Jin Nam Ahn was born and raised in Staten Island, NY. He started playing clarinet in the 4th grade. In high school, Jin Nam was selected as a participant in the annual All-State New York State School Music Association for the Symphonic Band in 2010 and for the Wind Ensemble as principle clarinetist in 2011. He also participated in the Wagner College Young Musician Performance Competition and won third place in 2011. Jin Nam currently plays for the Wind Ensemble at Lehigh University.

Lauren Mentzer is a current junior at Lehigh University. She is pursuing a B.S. in Computer Engineering, while minoring in both Music and Graphic Design. At Lehigh, she participates in numerous musical ensembles, including the LU Philharmonic, Wind Ensemble, Symphonic Band, Marching Band, and Clarinet Choir. Lauren comes from Milford, Delaware where she was also very musically active, participating in a number of pit orchestras and honors bands, including Delaware's All-State Band.

Peter Schaedler is a sophomore at Lehigh University pursuing a B.S. in Computer Science and a B.A. in Music with a concentration in clarinet performance. He is active in Lehigh's marching band, symphonic band, clarinet choir, and wind ensemble, where he plays Bb and Eb clarinet. and running.

Sheila Strong is a junior mechanical engineering major and is also pursuing a minor in music and energy engineering. She is involved in the Wind Ensemble at Lehigh University as well as the Philharmonic Orchestra and other smaller groups on campus. She is a member of the executive board for Lehigh's Marching 97 and being a member of the Society for Leadership and Success on campus. Sheila is from Scotch Plains, New Jersey, where she was a member of her high school marching band and wind ensemble.

Will Slattery has been playing the trumpet for over 12 years. He has performed in venues all over the world ranging from Paris to Brussels. His performance of Ives' *The Unanswered Question* at the Oude Kerk Church in Amsterdam was well received. Closer to home he has performed at Lincoln Center's Alice Tully Hall, Tilles Center, Symphony Space, Lefrak Concert Hall, and on numerous college stages. He has played in state and county ensembles for many years as well as being part of a symphonic youth orchestra for over 8 years. He is currently studying Earth and Environmental Sciences at Lehigh University.

Geoffrey Andrews is the principal horn in the Lehigh University Wind Ensemble and the LU Philharmonic. At Lehigh he studies mechanical and aerospace engineering and is a senior. He has been playing the horn since the age of ten and comes from Long Valley in northern New Jersey.

Ben Pingrey is a second year student studying chemical engineering at Lehigh University. He started playing the euphonium in second grade, and currently he is a member Euphonium section of the Wind Ensemble. For the performance today Ben is playing a mouthpiece developed by Craig Kridel and J.C. Sherman that allows the euphonium to imitate the sound and nuances of the serpent.

Violinist **David Turk** is a sophomore from Los Angeles, California. He is in the IDEAS (Integrated Degree in Engineering, Arts and Sciences) program at Lehigh, concentrating on Electrical Engineering and Music, with a minor in Music Industry. David studies violin with Prof. Jorgensen and was previously

a student of Prof. Henry Gronnier at the Colburn School. He is currently a member of the Lehigh University Philharmonic Orchestra. For the past five years, he has also studied and played jazz violin and jazz improvisation.

Violinist **Michelle Fedun** is a sophomore from Bucks County, Pennsylvania. She majors in Environmental Engineering, and she studies violin with Prof. Jorgensen. Michelle performs in the Lehigh University Philharmonic Orchestra, the Mariachi Band, as well as the Reformed University Fellowship Worship Band.

Violist **Ferguson Watkins** is a freshman from Bethlehem, Pennsylvania and a recipient of the Lehigh University Performing Arts Scholarship in Instrumental Music. He is pursuing Business and Economics at Lehigh, and he studies viola with Prof. Jorgensen. He is also a member of the Lehigh University Philharmonic Orchestra.

Cellist **Max Watkins** is a senior from Bethlehem, Pennsylvania and is a Lehigh University Baker Scholar. He majors in Biochemistry, and he studies cello with Prof. Chris Gross. Max is the Principal Cellist of the Lehigh University Philharmonic Orchestra, and he also performs with the Mariachi Band.

Thank you to Charlotte Penton-Smith, secretary and Colin Coleman, archivist of the Royal Society for their help in preparing this program.

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Terri A. '77G and James A. Bartholomew
MaryAnn C. Belchunes
Charlotte W. and Robert L. Brown III '78
Joan E. and Bobb Carson 'F/S
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Linda L. and Peter M. Gilbert 'F/S
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 Lucille McCracken '46W '83P
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 Robert M. McGovern, Jr. '60
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 Camille J. and Richard T. Moll '61 '93P
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 Vincent Pagano, Jr. '72 '15P
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 Jeanne S. Zouck

List complete as of February 16, 2015

Report errors or omissions to ZoellnerFriends@lehigh.edu or call (610) 758-5071.

Lehigh University Music Department
2014 – 2015 Season

September

13 at 8 pm
14 at 7 pm
28 at 4 pm

NY Jazz Repertory Orchestra: *Songs of Storyville*
Faculty Recital: Robin Kani, flute with Oren Fader, guitar
The Princeton Singers: *The Dream Concert*

October

18 at 8 pm
19 at 3 pm

LU Jazz Repertory Orchestra: *A Tribute to the Big Bands*
Faculty Recital: Donna McHugh, piano with Natalie Khoma, cello

November

8 at 8 pm
9 at 2 pm
14 & 15 at 8 pm
16 at 3 pm

LU Jazz Ensembles and Combos: *Fall Concert*
Lehigh Student Chamber Music Ensembles
LU Choral Arts: *Carmina amoris (Songs of Love)*
The Wind Ensemble at Lehigh University: *Potpourri for Winds*

December

5 & 6 at 8 pm
7 at 4, 8 pm
13 at 1, 4 pm
14 at 2 pm

LU Philharmonic: *Shostakovich and Sibelius*
LU Choral Arts: *Christmas Vespers in Packer Chapel*
The Nutcracker with Ballet Guild and South Side Sinfonietta
The Nutcracker with Ballet Guild and South Side Sinfonietta

January

25 at 3 pm
31 at 8 pm

The Vega String Quartet: *Four Generations*
LU Jazz Faculty

February

6 & 7 at 8 pm
28 at 8 pm

LU Philharmonic: *Concerto Marathon*
NY Jazz Repertory Orchestra: *International Quartet*

March

1 at 3 pm
22 at 3 pm
27 & 28 at 8 pm

East Winds Quintet: *Music for a Royal Dinner*
Faculty Recital: Michael Jorgensen, violin: *An American in Paris*
LU Choir, Glee Club and Dolce: *That's Amore*

April

10 & 11 at 8 pm
12 at 2 pm
17 at 8 pm
19 at 3 pm
24 & 25 at 8 pm
26 at 2 pm

LU Philharmonic with the Bach Choir of Bethlehem
Senior Recital: Richard Michi, baritone
LU Jazz Repertory Orchestra
Lehigh Student Chamber Music Ensembles at St. Peter's Church
LU Choral Arts: *I Dream a World* with the Penn State Gospel Choir
LU Symphonic Band

May

2 at 8 pm
3 at 3 pm
4 at 4 pm

LU Jazz Ensembles and Combos: *Spring Concert*
The Wind Ensemble at Lehigh University: *Heroes All*
LU Music Department Awards

Please visit our website at <http://www.lehigh.edu/music> and on Facebook at LU MusicDept
and visit the Zoellner site at zoellnerartscenter.org for more information